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Richard Wagner's Reminiscences of Spontini.*

III.

[Continued from Page 337.]

The performance of *The Vestal* went off with great precision, and the artists displayed all possible zeal. But, from the very earliest scenes, a drawback, of which no one had thought, struck us all, and was evident to the most inattentive observer. Our great Schröder-Devrient was evidently no longer of an age to sustain the part of Julia. Her physiognomy and bearing betrayed a certain maternal something or other agreeing little with the spring-tide graces of the Priestess who is designated in the libretto as simply the youngest of the Vestals. The disproportion between the personage and her interpreter struck the spectator still more when Julia appeared side by side with the Chief Vestal represented by my niece, Johanna Wagner, then a young girl aged seventeen, in all the splendor of her beauty. Her youth was so dazzling that no stage artifice could disguise it; her fine voice and good delivery, the result of her happy natural qualities, caused in every one an involuntary desire to reverse the cast, and to put the one lady in the place of the other. This unfavorable coincidence could not escape the penetrating glance of Mad. Schröder-Devrient, but she hoped to regain the lost ground and dispel any prejudicial prepossession by bringing to bear all the intensity of the means which her talent placed at her command. Unfortunately, the desire to acquit herself well induced her frequently to overdo the part, and sometimes to exaggerate it in a manner which was really deplorable. Thus, after the great trio in the second act, when, on the flight of Licinius, Julia, breathless and exhausted, drags herself to the extremity of the stage, and allows the cry of hope: "He will live!" to escape from her oppressed soul, Mad. Schröder-Devrient considered she might presume to *speak* these words instead of singing them. She had on several previous occasions already tried the effect of a word simply declaimed and flung suddenly into the midst of the music in a prominent scene. For instance, in *Fidelio*, when she exclaimed: "One step more and you are dead!" she never failed to speak rather than sing the word: *dead*. I myself have experienced the shudder which this effect caused to run through the audience. At this cry, an involuntary feeling of terror seized on me, and, as though by a blow from a hatchet, I seemed rudely precipitated into the sombre horrors of reality from the ideal heights to which music raises every situation, even the most horrible. This effect touches visibly the extreme limits of the Sublime; it is like the blasting shock with which two distinct worlds come into collision, and the flash which escapes permits us suddenly to embrace at a glance a double reality. But how difficult it is to seize this fugitive instant. How foolish of anyone to suppose it can be brought about at one's mere will and employed for a purely personal end! I saw this but too clearly in the present instance, for Mad. Schröder's attempt was a sad failure. The absence of character in her utterance and the hollowness of her voice produced a painful impression. It appeared as though a torrent of ice-cold water had been suddenly poured upon the heads of the public, and everyone agreed that the singer had produced an effect exactly opposite to that she had dreamt of producing. As to the general im-

pression made by the work, public admiration obstinately refused to rise to the pitch of enthusiasm. Expectation had, no doubt, been too much excited, and the augmentation in the prices of admission, which had been doubled, under the pretext that Spontini himself would conduct, had provoked more than one manifestation of discontent. Perhaps, also, despite the beauties and the splendor of the music, the style of the work, with its antique subject dished up according to French taste, had become slightly old and out of date. Perhaps, too, the languid conclusion and the unsuccessful effects of Mad. Devrient, were not foreign to the lamentable coldness on the part of the public. However this may have been, the applause struck me not so much as homage paid to the beauty of the opera as a respectful consecration of the universal reputation enjoyed by the composer, and I could not help experiencing a painful feeling when I saw the latter, decked out in all his crosses and all his orders, come forward on the stage in reply to the acclamations, of somewhat short duration, which were raised for him at the fall of the curtain. He was not deceived, however, by the reception accorded to his work, but he flattered himself he could force the success, or, at least, save appearances. To manage this, he thought of the means which stood him in such good stead at Berlin, where his operas always filled the house, and were played to enthusiastic audiences. He confiscated to his profit our paying day, and promised to conduct *The Vestal* for the second time on the Sunday following. As that day was rather distant, he was obliged to make a longer stay in Dresden, a fact which procured me the pleasure of passing a little more time in his interesting society. I have faithfully preserved the memory of our long conversations, and of the many hours we spent together, sometimes at Mad. Schröder's house, and sometimes at mine. I will state a few of my reminiscences.

I especially remember a dinner at Mad. Schröder's, which Spontini attended, with his wife, a sister of Erard, the celebrated pianoforte maker. We had a very long and animated conversation. The part at first taken by Spontini in our discussions was rather small. He began by manifesting reserve and listening in silence, with an air which seemed to imply that he would not give his opinion, unless we took the trouble to ask for it. When he condescended to open his lips, he expressed himself with pompous rhetoric and haughty emphasis, formulating his ideas in peremptory and categorical phrases, the sententious tone of which did not appear to admit the possibility of contradiction. To doubt his infallibility would have been to offer him an insult—a grave outrage. But, at the party of which I am speaking, he was more unconstrained, and grew quite warm by the time the cloth was cleared. I have already said that he had taken a liking to me, and displayed an attachment as strong as was compatible with his disposition. He now declared openly that he entertained a feeling of friendship for me, and meant to prove it by endeavoring to preserve me from the fatal idea of following the career of a dramatic composer. He expected, he said, to have some trouble in convincing me of the excellence of his reasons, and of making me understand the service he was conferring; but the matter inspired him with such interest, and struck him as so important, that he was ready to stop a few months in Dresden to accomplish it. In this case, he observed, we might turn his sojourn to account by getting up some of his other works, espec-

ially *Agnes of Hohenstaufen*, which he declared himself ready to conduct as he had conducted *The Vestal*. To make me perceive clearly my temerity in venturing upon a career illustrated by Spontini, he began by addressing me a peculiarly flattering eulogium, and this is what he said: "Quand j'ai entendu votre *Rienzi*, j'ai dit: C'est un homme de génie, mais déjà il a plus fait qu'il ne peut faire" ("When I heard your *Rienzi* I said: This is a man of genius, but he has already done more than he can do.")—To furnish me with the key to this paradox, he added: "Après Gluck, c'est moi qui ai fait la grande révolution avec *La Vestale*. J'ai introduit le *Vorhalt* de la *sext*" (sic) "dans l'harmonie et la grosse caisse dans l'orchestre. Avec *Cortez* j'ai fait un pas plus avant; puis j'ai fait trois pas avec *Olympie*.—*Nurmahal*, *Alcidor*, et tout ce que j'ai fait dans les premiers temps de Berlin, je vous le livre. C'étaient des œuvres occasionnelles; mais puis j'ai fait cent pas en avant avec *Agnes de Hohenstaufen*, où j'ai imaginé un emploi de l'orchestre remplaçant parfaitement l'orgue." ("After Gluck, it is I who brought about the great revolution with the *Vestal*. It was I who introduced the *Vorhalt* de la *sext*" (sic) "in the harmony and the big drum in the orchestra. With *Cortez* I made a step further; then I made three with *Olympia*.—As for *Nurmahal*, *Alcidor*, and all I did during the first part of my residence in Berlin, I deliver them up to your mercy. They were occasional works; but I then took a hundred steps forward with *Agnes of Hohenstaufen*, where I thought of a way of employing the orchestra so as perfectly to replace the organ." He added that since then he had busied himself with a libretto called the *Athenians*. The Prince Royal of Prussia had strongly pressed him to set it to music. To give a proof of what he said, he took from his pocket-book several of his Highness's letters, and handed them to us. When we had read them through, he went on to say that, despite this flattering pressure, he had definitively given up the idea of setting the libretto, though he thought the subject excellent. His reason for this resolution was his conviction that he should never succeed in excellently *Agnes of Hohenstaufen*, or in inventing a newer style, and finer music. He then wound up, by way of conclusion: "Or, comment voulez-vous que quiconque puisse inventer quelque chose de nouveau, moi, Spontini, déclarant ne pouvoir en aucune façon surpasser mes œuvres précédentes; d'autre part étant avisé que depuis *La Vestale* il n'a point été écrite une note qui ne fût volée dans mes partitions." ("Now, how do you suppose anyone can invent aught new, when I, Spontini, declare that I cannot by any possibility surpass my preceding works, while, on the other end, aware that, since *The Vestal*, there has not been written a note which was not stolen from my scores.")

[To be continued.]

Musical Critics—A London Comment upon Mr. B. D. Allen's Letter.

[From the London Musical World, Feb. 27.]

In another column appears an extract from a letter addressed to *Dwight's Journal of Music*, by an American artist, who had something to grumble at. The object of his grumbling was an unkind critic, and between him and critics in general lay but a short and easy step. We are glad the artist took it. As a rule, when offended performers write to editors, they make

* The reader must recollect that all the French passages between turned commas are French in Wagner's original text.

† *Vorhalt*, Prolongation, Suspension, Retardation.

*From "Le Ménestrel," (translated in "London Musical World.")

themselves ridiculous; but our American friend appeared in the character of a sensible and reasonable man. Whether he was right or wrong about the special matter of which he complained, we cannot tell. But these are pertinent and weighty remarks:—

"I believe in the independence of the critic; that, excluding purely personal considerations, he should labor for the advancement of the art. With this end in view, he may adopt, as his standard, *perfection*; condemning all according to the degree in which they fail of this. The result will probably be that none can wholly bear the test, while most will fall far short of it. Those who seek to act as conservators of the public taste, by the organization of an orchestra, for instance, or, in small cities, by the organization of a choir for the production of rare choral works, will find their efforts derided, without any consideration of peculiar circumstances which may limit the number of rehearsals or otherwise impair the efficiency of their work. In such cases, does not the critic retard art to the extent to which he discourages and represses the efforts of those who would be its promoters? Many a singer of ability would be willing to give time, study, and unrecompensed effort for the sake of helping on the good cause, who would shrink from exposing his reputation to the assaults of ungenerous criticism. Where such prevails, the community itself, as well as art, is the loser. Is not the needed criticism in such cases that which shall build up (edify), not that which shall tear down and destroy?"

How far such observations were called for by the character of American criticism, we do not pretend to judge, nor does it matter as regards the use we shall make of them. They concern the interests of music in England not less, we will venture to say, than in America, because they indicate a danger towards which we are apparently drifting. If common testimony may be believed, there was once a time, not so long ago as the Conquest, when what purported to be musical criticism was neither more nor less than indiscriminate laudation. The critics all wore spectacles *couleur de rose*, and either through timidity, or for reasons of another kind, kept their intelligent countenances beaming with delight. From one point of view, this was an agreeable state of things. Nobody got into trouble, and everybody enjoyed his share of journalistic "fat." Art languished of course, in an atmosphere at once so luxurious and enervating; but Art, being impersonal, was of small account, and nobody thought about it. We are not going to defend this state of things. In so far as it belongs to the past, the change is for the better, and that it does, in some degree, belong to the past, few will deny. But, men are ever ready to rush from one extreme to another. The hottest zealot is a pervert; the fiercest enemy he who was once a friend. Perhaps, this general principle explains why musical criticism now-a-days shows a disposition to swing over to the other side of injustice, and offend, not by leniency, but by unreasoning and unfair hostility. At any rate, circumstances make it worth while to enquire whether the first business of a musical critic be to foster art, or to chastise its professors. In the second case, the best course is, as observes the American pianist, to "adopt, as his standard, *perfection*, condemning all according to the degree in which they fail." On this ground the chastiser is safe, because, as perfection cannot be demonstrated, he may hit out at everybody without exposing his own ignorance. Moreover, plausible but spurious logic may be invented to back up the position. It is easy to say that, as the conservator of art, a critic knows nothing of extraneous circumstances, from which he stands divided by the highest and most imperative obligations. The result may be hard upon those who are merely exponents of art, but it is a necessary consequence of their position, and should be endured as an engine driver endures the rearing of his legs while his teeth are chattering. But if it can be shown that this judgment by the standard of perfection actually bars the progress of art towards the point insisted on, the whole theory tumbles like a house of cards. The test perfec-

tion must be abandoned, and our critic, with his head against the arch of heaven, must come down to the very mundane labor of putting his shoulder to a possibly muddy wheel—in other words, when forming judgment upon a thing done, he must stoop to acknowledge the conditions of its doing, and shape his verdict accordingly. After all, this line of action—the only true one, as we believe—is that by which opinion upon most matters is regulated. When a painter holds the pencil between his toes for lack of arms, his deprivation becomes a factor in our estimate of the result. Examples might be multiplied to infinity, but there is no need of them. It falls in with the true idea of justice that a man is worthy of praise or blame, not as he stands with regard to "perfection," but according to the opportunities he has had of becoming perfect.

We wish our musical critics would oftener bear these considerations in mind. To do so, we know, involves some sacrifice. He who blames, by the very act, puts himself above the blamed, and the position is gratifying to self-love. Besides, a course of indiscriminate censure involves many opportunities for the exhibition of that "smartness" which an age of "fast" journalism cherishes; while it also gratifies the cruelty of human nature. With a genuine critic, however, such considerations go for little. Desiring to promote the advance of art, his eye is upon all artistic doings, measuring the result achieved by the means available, and ready to praise honest effort even though it be very far indeed from evolving perfection. To encourage the first steps of a little child is quite as noble as to cheer an athlete; and, if the men who wield the pen of criticism could be got to recognize the fact, a healthier spirit would pervade the musical world.

Wagner's Place in Musical History.

(From "History of Music, in the form of Lectures," by FREDERIC LOUIS RITTER, Professor of Music at Vassar College. Second Series. Boston: O. Ditson & Co., 1874.)

RICHARD WAGNER (born at Leipzig on the 22d of May, in the year 1813), after some years of extended practical experience in operatic matters (he was conductor of different operatic stages), became gradually convinced that the form of the opera, as hitherto cultivated by musical composers, was, on their part, the result of a great misunderstanding of its real character and dramatic meaning; and that the root of this mistaken treatment of the opera is to be found in the extended significance which is given to the musical part, at the expense of the poem (the libretto), which latter, according to Wagner's judgment and understanding, should rank before the musical development of the drama. Before I enter into an examination of the nature of these reforms which Wagner, on the basis of his investigations, introduced into the form of the opera, let me first show how this favorite *genre* of musico-dramatic representation was formerly understood by intelligent musical theorists and historians, as well as by composers. I shall therefore cite from writers of each of the representative nations distinguished in this form,—namely, the Italians, French, and Germans. In this way we shall be better able to judge of what is new and logically true in Wagner's theory and practice.

Arteaga, in his work "Le Rivoluzioni del Teatro musicale Italiano," says, "The word 'opera' does not mean one thing alone, but many things collectively; that is, the closest union of poetry, music, decoration, and pantomime. Of these, the first ones are so intimately connected, that we cannot well examine one without the other; neither can we fully understand the nature of the melodrama, without the union of all. I shall now treat of each one separately, and pass over the dance, for the present, as it does not seem to be an indispensable part of the Italian opera, since it is used only as an intermezzo, and very seldom connected with the action. In every other poetical work, poetry is the unlimited power on which every thing else is dependent. This is, however, not the case with regard to the opera: in this, poetry is not the sovereign, but the companion only, of the other arts; and then of more or less significance, according to its being more or

less accommodating in regard to the general decoration. Hence those poetical subjects which are not capable of flattering the ear by means of sweet sounds, or the eye by means of the agreeability of the spectacle, are to be banished from the drama; while, on the contrary, those which possess the above-mentioned qualities are also best fitted to it. But as music is generally considered as the most essential part of the drama, and as poetry receives its greatest power and agreeability from music, the character of the opera is thus mostly determined by the changes introduced in the interest of music."

J. J. Rousseau, in his "Dictionnaire de Musique," says, "Opera: a dramatic and lyrical spectacle, in which an effort is made to unite all the charms of the fine arts by means of representations of a passionate action, and to excite interest and illusion by means of agreeable sensations. The different parts that constitute an opera are the poem, the music, and the pantomime. Poetry appeals to the intelligence, music to the ear, painting to the eye; all these should concur to touch the heart, and impart to it some impression through different organs. . . . Music, the essential part of the lyrical stage,—imitation being its object,—becomes as such one of the fine arts, capable of illustrating all the different scenes, of exciting all kinds of sentiments; rivaling in this with poetry, which it embellishes with new charms, and even triumphs over while crowning it."

H. C. Koch, in his "Musikalisches Lexikon," writes, "Opera, or *drama per musica*, is a spectacle set to music throughout, or a dramatic representation of a serious or tragical event, which is acted while sung, and accompanied by instruments throughout. The union of several arts, as is done in opera, renders this form a most important one among art-works, although conflicting opinions exist with regard to its merit. This difference of opinion is, of course, the result of the different points of view from which this art-form is considered; though, on the one side, it cannot be denied that in some of its scenes the opera affords fine enjoyment to an extraordinary degree, and, on the other, that much in it appears senseless to the intelligent mind." (See also vol. i. p. 170, of these Lectures.) These theoretical definitions of the opera, taken from the works of some of the best writers who lived towards the end of the eighteenth century, are in entire accordance with the art practice of the opera composers of this epoch. Music was invariably considered as the essential part of the opera. The task of the poet (librettist) was to arrange the libretto according to dramatic laws, but at the same time to modify its economy according to the laws of musical development. Those musical forms, the recitatives, arias, duets, choruses, marches, &c., which gave the opera its artistic meaning and æsthetical variety, were considered of the first importance. The poet, in his planning of the action, had to keep these requirements in view, above all; preserving at the same time as much dramatic truth and action, as, under such fettered circumstances, it was possible to do. The poem was thus merely a sketch of the outlines of the dramatic situations, loosely sustained by decorations, music claiming its incontestable right to pre-dominate everywhere, and to occupy the space necessary to display all the richness and brilliancy of its inexhaustible resources. Thoughtful, intelligent artists were of course "of conflicting opinions with regard to the merit of the opera." Although the dance (ballet) and painting (decoration) also entered into the representation of an opera, the contest, called forth in the course of time by æsthetical and theoretical investigations with regard to the true meaning of musico-dramatic action, has been, and still is, between the two principal factors of the opera, namely, music and poetry (libretto.) I have had occasion to show (in the first volume of these Lectures) how Italian composers, in union with great singers, had banished all dramatic life from the opera; how Gluck, on the basis of the French opera of Lully and Rameau, strove to give to the scene more logical dramatic meaning, unmercifully cutting off the luxuriant overgrowth of the aria, in which the music, in most cases, had nothing to express, but simply was to display itself. Though Gluck succeeded in establishing more harmony between the functions of music and the poem in his operas, he invariably gave the first of these two factors, in a great measure, the supremacy; and this in intelligent accordance with the fundamental theory of the form of the opera. At the same time, we must not forget that to Gluck's efforts and æsthetical insight into the true meaning of the musical drama, Wagner is greatly indebted. Gluck, in the

introduction to his "Alceste," already said, "I wished to confine music to its true province,—that of seconding poetry, by strengthening the expression of the sentiments, and the interest of the situation, without interrupting the action, and weakening it with superfluous ornaments." Though, according to Wagner's judgment, Gluck in his operas failed to act wholly up to his principles, it must nevertheless be recognized that the means the first reformer took, in attempting the realization of these principles with regard to musico-dramatic action, were as bold and effective as those Wagner now tries to make use of. Gluck encountered as much opposition, was judged with the same fierce and passionate prejudice, as Wagner experiences. And the former had to invent a great deal more than Wagner: he had no Mozart, Weber, Spontini, and Beethoven to draw from. This is greatly overlooked by the Wagnerites, who try to make us believe that what their prophet has accomplished is something entirely new and isolated. Much of it is, but not all. The successors of Gluck, such as Mozart, Mehul, Cherubini, Spontini, Beethoven, Spohr, Weber, Marschner, Meyerbeer, all more or less influenced by his efforts, have all considered the opera as a lyrico-dramatic art-work, in which music is the principal factor, and have never neglected to give it all the charm and effectiveness their talent enabled them to do. Under their hands the form of the opera, as received by them in its outlines, reached its highest perfection. They selected the librettos not merely from a dramatic point of view, but also from a musical one. If they interfered with the poet's plan, with regard to the dramatic construction of the poem, it was to establish the right contrasts between the musical forms,—recitatives, arias, choruses, &c.—based, however, upon dramatic action. The opera, in their judgment, was pre-eminently a musical art-work. It would, however, be unjust to think that they had little regard for dramatic meaning and progression. Gluck had not worked in vain; and these men were not merely instinctive musicians: they were artists of cultivation and fine intelligence, and did not slavishly follow a mere accepted routine. It was then considered a matter of course, that the poem should be constructed with a view to fine dramatic action. Although wanting in some points, many scenes in the operas of the above-mentioned composers reached a dramatic power and characterization not yet surpassed by Wagner's efforts. Speaking of the requisite qualities of the opera libretto, Halévy says (to cite the opinion of one of our best modern opera composers), "The action, in a drama destined to be set to music, must not be too complicated. The subject must be simple and passionate, rather than various. If there is much action in an opera, if it is overlaid with events, if the situations follow each other in quick succession, thus affording the spectator no time to take breath, there is no longer place for music: it runs the risk of being crushed by the incidents; and, however lively and concise the musical numbers may be, they will slacken the action, or at least will seem to slacken it. The music is the development of a given situation, and a repose in the action. The listener must therefore not be hurried to succeeding scenes by means of the action itself: it is necessary that the interest of the situation should permit him to listen, without impatience, to this musical development. It is, on the other hand, the composer's duty to appreciate the situation, and not to clothe it with more music than it can conveniently bear." "The music of the opera [says Dommer in his "Elemente der Musik"] will only tolerate such a text (libretto) as will merely serve as a foundation for the development of its emotions, and not such a one as claims the independence of a completely formed drama. By this, however, we do not mean to excuse the platitudes of most librettos; for an opera libretto, as well as any other dramatic poem, must be arranged according to certain dramatic laws. Dramatic outlines and a perfect drama are, however, two different things. The opera will always remain an opera, that is, a musical art-work, but never an entire drama. . . . Music in its delineation of a character based upon real psychological truth, with regard to reasoning, acting, and suffering, should always make use of the exclusively predominant lyrical moments."

Thus it happens that the opera, considered as one of the most ingenious and ideal art-forms that modern civilization has created,—and this principally by the help of the most modern of all arts, music,—a form of art that has given enjoyment to many for more than two centuries, is at once set down as something that has no *raison d'être*: for, says that bold reformer, R. Wagner, "The error of the art-

form of the opera consists in the fact that music, which is really only a means of expression, is turned into an aim; while the real aim of expression, namely, the drama, is made a mere means." Wagner, after having arrived, in the course of his career as an opera composer, at the root of this fundamental theoretical principle with regard to the form of the opera, attacked that which seemed to him the principal impediment to a logical dramatic action, namely, the opera aria, dropped it altogether, and with it the name of the opera also, and afterwards called his musico-dramatic works *dramas*. Though Wagner exposes, and rightfully, by means of his most forcible criticism and bitter sarcasm, the shallowness and unnaturalness that in a great measure reign in the present form of the grand opera, of which Meyerbeer may be considered the last principal representative, Wagner's dramas, nevertheless, are deeply rooted in the style of the grand opera. In these we find the same brilliancy, richness, and variety of scenic decorations and effects. Wagner, however, uniting poet and musician to a rare degree in himself, has had the fine artistic understanding, ingenuity, and tact of knowing how to make use of these partly external means, and of bringing them into more logical æsthetic connection with the dramatic action and situations, decorations, and scenic changes. These seem to proceed, as by necessity, from the very nature of his dramatic subjects. The reforms, which, according to his judgment, he found it necessary to introduce, in order to make the opera that which it falsely claimed to be—a musical drama—revealed themselves, however, only gradually to his poetico-artistic intelligence. But, once convinced of the truth of his principles, he boldly exposed the efforts of his predecessors and contemporaries, as the result of a one-sided art-practice, based upon an incorrect critical understanding of the functions of those elements that enter into the construction of an opera,—an art-form in which one factor—music—has gained, against all healthy reasoning, an egotistical supremacy. In his attacks upon the prevalent method of composing an opera, he lays great stress upon the urgency of constructing the dramatic poem (the libretto) with regard to its own proper laws of logical dramatic development, creating the different characters out of, and in harmony with, the main idea. Music, "the means for expression," must no longer be allowed to follow its own independent flight; it must be satisfied with the rank that is assigned to it in the new drama, namely, the office of deepening the emotional expression, but not that of interfering with the dramatic progression and action, to satisfy its own selfish ends. Furthermore, he protests against that unnatural relation by means of which the poet is merely made the complying servant of the musician,—a relation to which we may trace so many incongruities in former operas. The opera aria, resting entirely upon laws of merely musical construction, and needing time for its necessarily specific musical development within the action, he banishes as a mere luxuriant hinderance to the logical progress of the dramatic situation. He substitutes in the place of the aria—"opera melody," as he calls it—a melodious recitation, that forms a medium between recitative and song; this recitation, in strictest accordance with the laws of dramatic declamation, is, so to say, born of the verse, to intensify the emotional expression of the poem. To impart to this new form of melodic recitation all rhythmical variety, animation, and precision, Wagner has thought it necessary to drop the modern manner of versifying, and to adopt *alliteration*, a form of verse which was used in the early periods of poetic art. This melody (*melos*, as Wagner terms it) rests throughout upon a rich harmonization, which, in order to increase the power of the *melos*, and to give it the necessary characterization, is used in a manner totally unrestricted by any conventional laws of modulation or counterpoint.

Wagner draws largely upon the resources of the orchestra, which he treats with rare skill, ingenuity, and mastery. The orchestra in the new drama is made a powerful agency to enrich, heighten, intensify, the dramatic expression of every character. It is no longer used merely to fill awkward pauses, caused by the lagging of the dramatic progression, to introduce the respective arias, to give the singers the cue, to play a mere harmonic accompaniment, sustaining the vocal virtuoso in those musical effusions provided for him by the opera aria, often out of all logical keeping with the spirit of the dramatic situation. Wagner's aim is to treat the modern dramatic orchestra in the ideal sense to which Beethoven raised it in his great symphonies. Wag-

ner, excluding nearly all organic musical forms from the vocal portions of his dramas,—such as the aria and its derivations,—and in order to give the specific musical agency, the orchestra, the necessary specific musical form, accepts the thematic development, as much as the respective action of the dramatic situation admits. We must consider the orchestral body not alone as the ideal representative of the emotional contents of the respective dramatic situations, but also in some degree as the immediate ideal interpreter of the dramatic characters themselves. Thus certain motives, having an intimate relation with the psychological meaning of a scene or action, appear in the course of the orchestral progression, whenever the poet-musician has occasion to direct the mind of the spectator to a sympathetic understanding with the scene or action, and to enable him, at the same time, to establish the harmonious relation which exists between the different dramatic events. That characterization which opera composers formerly found the means of developing from the organism of vocal means, called forth by the meaning of the poem, Wagner constructs from the orchestral means,—peculiar combinations based upon this or that group of orchestral instruments, considered with regard to their peculiar tonal coloring. Every timbre thus produced, being made the vehicle of a corresponding shade of emotion, forms an explicit emotional background to the different actors and dramatic situations. There is no doubt, that, on the whole, Wagner has so far succeeded in giving his operas more harmonic unity, logical dramatic progression, and meaning. He carefully considers every detail, and brings it in logical relation with the main idea. Whatever his shortcomings may be, all frivolity and superficiality are banished from his efforts: his aim is a high and serious one. To appreciate a Wagner drama in its full extent and meaning, the auditor must exercise his intelligence, as well as his eyes and ears. There is no space and time given for indulging in a lively gossip to escape a tedious recitative, and to admire the eccentricities of the Italian aria, written for the especial benefit of whistling amateurs.

The attempt of some of the disciples of Wagner's theory, to make the Greek drama the æsthetic starting-point necessary to the appreciation of Wagner's operas, seems to me very affected and far-fetched. In my opinion, all that is finest in "Tannhäuser," "Lohengrin," "Die Meistersinger," is to be attributed to the high development of modern musical art. With all due admiration for the immortal deeds of that great artistic nation (Greece), modern civilization, which has produced Shakespeare, Byron, Ra'el, Michel Angelo, Racine, Molière, Schiller, Goethe, Mozart, Beethoven, &c., is very well qualified to stand on its own feet. Wagner's theory, according to which the *mythos* is the only true source from which the poetical subject matter for the *bona fide* musical drama must be chosen, cannot be wholly accepted. In selecting the poetical material to his "Meistersinger von Nürnberg," Wagner himself thought differently. Although the Greek dramatic poet, whose practice it was to select from the rich store of their mythology the subject matter for their great dramas, were thus placed in immediate relation with their own countrymen, who vividly recollected the myths that formed the basis of their religion and national existence,—the idea of raising this practise to a system, in our days, it seems to me, would only be justified by a close regard to the spirit of each respective nation. The Teutonic myths, and the peculiar symbolical meaning which Wagner from his specific German standpoint imparts to them, are not understood by Frenchmen, Italians, and not even by Englishmen and Americans; at any rate, not to an extent that will enable these people to appreciate Wagner's merits as a musico-dramatist. According to this system, the Americans will never be able to entertain the least hope of ever possessing a national drama in the Wagner sense, unless they recognize the Indian as their ancestor, and accept his *mythos* as their national property. They may do this with just as much justice as Wagner himself has displayed in adopting, for two of his finest subjects, the Irish legend "Tristan and Isolde," and the old Celtic tradition of "Lohengrin" (or Garin de Lorraine) the guardian of the Holy Grail.

[Conclusion next time.]

For Dwight's Journal of Music.

Musical Culture in Sweden and Finland.

[The following communication comes to us from one of the two ladies who are so devotedly engaged in editing the series of musical publications to which it alludes, un-

der the general title: "Lays of Sweden and Finland; arrangements and words by Selma Borg and Marie A. Brown, Philadelphia: L. Meyer." We are hardly prepared, with our little knowledge of the subject, to endorse all their enthusiasm about the composers of the North, but we cheerfully allow them to plead their cause.]

The introduction of new songs from two nationalities which have been very slightly and insufficiently represented in the field of art, must of necessity excite inquiry into the source from whence these productions were derived and the grade of culture occupied by the countries in which the composers lived.

No manifestations that have been given here bear any evidence of crudity, unripeness or meagreness; Scandinavian composers, Grieg, Svendsen, and others, take their rank at once among their classical compeers of Germany; the two great Swedish artists, Jenny Lind and Nilsson, hold places never accorded to any others; and every little folk-song that has strayed to our shores has been treasured as a genuine inspiration; in fact the folk-songs of the North are almost the original types of that species of musical utterance, dating back to the old mythological times when Wainamoinen, the Finnish god of poetry and music, wrought magic through his songs.

"All the ocean isles and islets
Had been duly made and fashioned;
All the ocean reefs and ledges
Had been duly wrought and founded;
All the shining silver pillars
Of the firmament uplifted,
And the hills with crystal sprinkled,
And the highlands water-channelled;
All the prairies had been levelled,
And the meadows wide unfolded.

Then at last in lapse of ages,
By the will of mighty Ukko,
Ukko, mighty Lord above us,
To the world was born the minstrel,
Finland's mighty sage and singer,
Wise and prudent Wainamoinen,
Of a goddess fair descended,
Daughter of the air and ocean."

He, it is said, left Finland his harp and his songs.

An inheritance which Finland has prized, a sowing from which a magnificent growth has sprung. From the wild, free melody of the peasant girl to the finished aria of the prima donna, Finland embraces the whole range of musical development. It has an opera of its own, with a company consisting wholly of native artists. When the people there heard, but a year or two ago, that this thing was contemplated, it was regarded as incredible as it was impossible. Least of all could they imagine that the undertaking, even if it was carried out, would be crowned with a success that surpassed all expectations. Among the prima donnas Fröken Emmy Strömer has received high praise, and in the rôle of Leonore in "Il Trovatore" took the public by storm.—"This rapturous applause was so much the more significant," says the notice, "as with a great part of the audience the spirit of criticism was roused. But even the most captious critic would feel himself charmed and intoxicated by a performance so burning with youthful enthusiasm and poetic inspiration and Fröken Strömer's."

Then there is Fröken Ida Basilier, another prominent cantatrice, who stands the test of the close analysis to which the Northern critics subject all aspirants to musical fame. I quote some points of interest with regard to her:—"Fröken Basilier's performances bear almost without exception the stamp of mature power and artistic self-consciousness, of at once confidence and freedom. Perhaps the most striking evidence of this we see in her manner of rendering folk-songs. Many will doubtless remark that she does not sing them as the people generally do or have done. One forgets in this hearing that the folk-song, more than any other music, belongs to the whole world, and, so to speak,

is everybody's rightful property. Hence no one ought to be blamed if he imprints upon this property his own peculiar self. Should any pedant in notation see the extra ornaments, trills, bravura passages, etc., etc., with which Fröken Basilier embellishes these songs, he would surely have reason to cross himself and ask what all this vanity had to do with the folk-song, the humble, shy daughter of the wilderness. But we believe, nevertheless, that the most stolid would be transported if he actually heard all this. The remarkable part of it is that the additions in question, far from destroying the effect, enhance it. Now we fancy that we hear in them an echo of the nature-tones which the shepherdess jubilantly essays in the lovely morning hour, now they give the impression of delicate shades in psychological painting. Above all Fröken Basilier understands the art of letting the ornamentation grow out like flowers from the main branches of the musical structure. And only thus is it justifiable; if it appears like an appendage it is unbearable to every musical sense."

In Helsingfors the season is as brilliant and rich in symphony and promenade concerts, opera and all forms of musical entertainment as in any of the larger capitals of Europe. Stockholm is the Northern Paris for festivity and rivals the German centres for art. But although Scandinavian art-resources, artists and composers are known throughout Europe, in consequence of direct intercourse, we Americans have no realization of any of it, from the fact that neither the productions nor the musicians have found their way over here. For this reason I may be gratifying a general desire by saying a few words about the new names that appear in our collection of songs: "Lays of Sweden and Finland."

Karl Collan was a Finnish composer of the modern school, who died three years ago. A Leipzig student, and a man of extensive culture as well as special gifts, his songs possess the qualities to render them universal. They are already favorites here, even after so brief an acquaintance. "Karl Collan had the spirit of poetry and the tone-art. Born in the beautiful Savolax, rich in song, his mind had early opened to poetic and national feeling. His talents and drawing to poetry he soon showed in translations from foreign poets, while he also when quite young appeared as a composer. Two paths stood open to him: the poets' and the musicians.' But it was with him as one of the departed German poets uttered, that the deepest and most intense his soul felt and bore within it was beyond the power of words to express. And so he became a composer. As such he set melodies to poems from his favorite authors, among them several of his native ones, and through these melodies he became known and beloved over the whole land. But in the meantime his work in the service of poetry continued, and this, together with his love of fatherland and his feeling for his native language, led him to his last great work, the translation of *Kalevala*,* which was certainly the work that would longest preserve his memory.

"His monument is a high shaft of black polished granite. Under the name of the deceased is cut a *kantele*, (harp) with two branches of laurel crossed. Beneath is inscribed the first strophe of Collan's well-known, beautiful melody to: 'Mun muistuu mieleheni nyt, suloinen Savonmies.'"†

Gunnar Wennerberg is a Swede, and his name always brings a flush of pride and joy to the cheeks

*From Finnish into Swedish. In 1852 a German translation of this was published by Anton Schiefner, and in 1873 an English one by John A. Porter, M. D., late professor in Yale College.

†We have published this song under the title "Finland."

of his countrymen in this land or their own. He has immortalized himself through his "Gluntarne," a musical description of student life in Upsala, the satirical text of which he also wrote. The form throughout is that of duets for baritone and bass, highly dramatic and original in effect. F. Pacius is Professor of Music at the University of Helsingfors. Von Schantz, who died about the same time as Collan, was one of the most brilliant and versatile men of his country, a celebrated composer and one who wielded the baton with rare skill. His songs possess an exquisite charm.

This present collection of ours is not much more than an introduction, a first taste of the beautiful store that awaits the music-lover, so much that is valuable has had to be left out for want of space and so many glorious names have had to be excluded from the list of composers. Our next collection will lead a step higher and embrace classical and operatic selections, the best vocal compositions which the two countries have produced.

MARIE A. BROWN.

Musical Correspondence.

CHICAGO, MARCH 8.—A pressure of other duties less easily put off, prevented me from chronicling at the proper time the concerts of the Apollo and Beethoven Societies, which took place, one Feb. 3, the other Feb. 4. The concert of the Apollo presented little of interest, owing partly to the inherent narrowness of the field occupied by such societies, and partly to a want of proper breadth of musical view on the part of the management. This was the first concert of the new director, Mr. Carl Bergstein, a very powerful baritone singer, and a gentleman of fine appearance. The weather was as bad as possible, so the chorus was very small, the audience ditto, and the programme not extra interesting. It would have done nicely for a church concert with the aid of some brightening up, but for a musical treat I regard it as only a few degrees more interesting than the opera of Professor Pratt, of which I wrote before.

Apropos to this, they say that at the concert Miss White (one of the most correct singers in the city) began her solo a measure too soon and sang it clear through a measure ahead of the orchestra, entirely unconscious that the dissonance was any more trying than usual! Music that will bear such treatment without detriment I call scientific! (N. B. But not musical.)

The Beethoven society, of which Mr. Carl Wolfsohn is leader, presented this programme:

1. Cantata, "Song of the Spirits over the Waters." Hiller.
2. Quintet, for Piano and Strings.....Schumann.
3. Chorus. a. "He Watching over Israel." b. Beethoven. "The Lord God.".....Mendelssohn.
4. Damascus, "With Sheathed Swords".....Costa.
5. Variations for Piano and Cello.....Mendelssohn.
6. Chorus from "King Thamos,".....Mozart.

This programme speaks for itself, especially when I add that it was done very cleverly. The quintet was not perfect, not so much so, they say, as when Goldbeck played the piano part in it last season. Nor does it seem to me to be written well for the instruments. But, like all of Schumann's music, it is full of the freshest and most diversified ideas. The second movement "In modo d'una marcia" pleased most. The scherzo did not come out clearly. The piano part was entirely too heavy. The pianoforte was a very fine Steinway grand, and in order not to obstruct the view of the singers behind, the top was removed. It seems almost impossible for players to realize low sonorous and penetrating the tone of such a piano is.

This society will give "The First Walpurgis Night" in a short time. The chorus numbers about two hundred, and the quality of the musical work

stars, flashes and beams my love, fairer than pearls and stars,
 fairer than pearls and stars, flash - es and beams
 pearls, fairer than pearls and stars,.....
 pearls fair - er flashes and beams my love,.....

flashes and beams my love..... Thou lit - tle youthful
 flashes and beams my love, flashes and beams my love. Thou lit - tle youthful
flashes and beams my love, my love. Thou lit - tle youthful
 beams my love, flashes and beams my love. Thou lit - tle youthful

p poco ritenuto.
p poco ritenuto.
p poco ritenuto.
p poco ritenuto.

f a tempo. *Animato.*

maiden, Come unto my great heart, my heart, and the sea, and the heav'n, are

maiden, Come unto my great heart, my heart, and the sea, and the heav'n, are

f maiden, Come unto my great heart,..... my heart, and the sea,

maiden, Come unto my great heart, my heart, and the sea,

a tempo. *f* *Animato.*

melting away with love, melting away with love, are

melting away with love, are melting a-way..... with love,..... are

are melting a - way..... with love,..... melting away with

and the heav'n are melting away with love, with

melting away with love, melting away, melting away, melt - ing a -

melting away with love, are melting away, melting away, melting away, a -

love, melt - ing a-way, melting a-way, are melting a - way.....

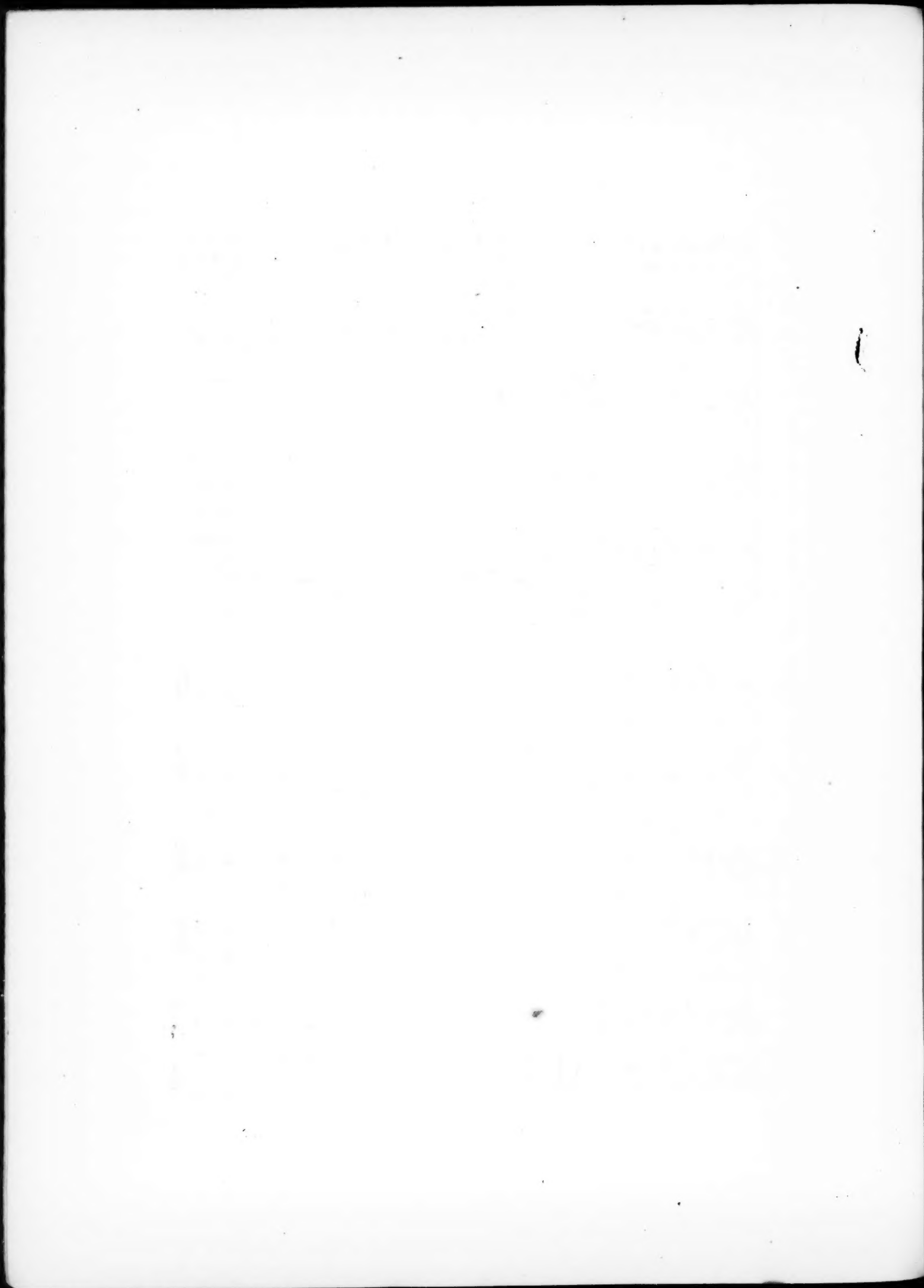
love, melt - ing a - way..... melt - ing a -

ff way, are melt - ing a - way..... a - way..... with love.

ff way, are melt - ing a - way..... with love.

ff are melt - ing a - way..... a - way with love.

ff way, are melt - way, a - way,..... a - way with love.



they are doing for this city is worthy of all praise. They have receptions to the associate members once a month. At the last a fine trio of Raff's was played. All these first violin parts are done by Mr. Wm. Lewis, the same who played Joachim's immensely difficult cadenza to the Beethoven concerto in a concert of which I wrote you before.

A few weeks ago I had the pleasure of hearing Mr. Eddy play privately the following programme to perhaps a dozen persons:

1. Introduction to 3rd Symphony.....Spohr.
Andante Cantabile.....Hummel.
Arranged by A. W. Gottschalk.
2. Sonata in E minor.....Ritter.
3. Canon in F sharp.....Merkel.
4. Adagio in E.....Merkel.
5. Marche Célèbre (from 1st Suite).....Fr. Lachner.
Arranged by Lux.
6. Concert Satz in E flat minor.....Thiele.
7. Fantasia and Fugue in G minor.....J. S. Bach.
8. Theme and Variations in A flat.....Thiele.

This programme was made up without premeditation, merely to afford a friend of Mr. Eddy's, Mr. Moore of Bellows Falls, Vt., an opportunity to hear a range of modern pieces. They were played beautifully, with complete repose and ease. Mr. Eddy has a repertory of about six hundred organ pieces, including all the difficult things of the modern school, as well as all of Bach's organ works, which he can play at a moment's notice. I hope it is not necessary for me to add that the programme above given includes several pieces of the greatest difficulty.

Chamber music is becoming more frequent here, and high time it is too. Still I do not hear half so much of it as we ought to have. We have no small and low-priced hall where such music can be heard to advantage. Mr. Balatka is doing his best to make something out of the Turner Hall concerts on Sunday afternoons. Still they are not up to a Philharmonic standard yet. We live in hope.

DER FREYSCHÜTZ.

PROVIDENCE, R. I., MARCH 2.—We have this season enjoyed two series of fine concerts through the efforts of two of the leading teachers of the city, Messrs. Bonner and Kelly. The former has given four "Classical Subscription Concerts," in which he has had the assistance of the Beethoven Quintette Club and other artists of your city. These concerts have afforded us a fine opportunity for the study and enjoyment of chamber music in its best forms; and though pecuniarily not successful, have yet not been lost upon the attentive and appreciative audiences present. Surely such a series of concerts will do much towards the growth in the community of a taste for, and a higher appreciation of the master-works in the Tone-art.

The following are the programmes:

FIRST CONCERT, NOV. 17, 1874.

- Trio for Piano, Violin and 'Cello, in G.....Haydn.
Messrs. Bonner, Allen and Fries.
Fantasia for Flute, sur un thème de Mozart.....Rietzel.
Mr. N. Rietzel.
Trois Morceau for Piano and 'Cello, Op. 11.....Rubinstein.
Messrs. Bonner and Fries.
Quartet for 2 Violins, Viola and 'Cello, Op. 18, No. 2, in G.....Beethoven.
Beethoven Quintette Club.
Fantasia for Piano, Op. 49.....Chopin.
Quintet for 2 Violins, 2 Violas and 'Cello, in G minor.....Mozart.
Beethoven Quintette Club.

SECOND CONCERT, DEC. 8, 1874.

- Quintet for Piano, Oboe, Clarinette, Horn and Bassoon, in E flat.....Mozart.
Messrs. Bonner, De Ribas, Weber, Schormann and Eltz.
Andante con Variazioni for 2 Pianos, Op. 46.....Schumann.
Miss E. Darling and Mr. Bonner.
Tema con Variazioni for Oboe, Op. 19.....Brod.
A. L. De Ribas.
Sonate for Piano and Horn, Op. 17, in F.....Beethoven.
Messrs. Bonner and Schormann.
(Omitted on account of Mr. Schormann having a sore lip, and not feeling willing to attempt it.)
Bassoon solo.....Eltz.
F. Eltz.
Improvisata for 2 Pianos, Op. 94.....Reinecke.
Miss Darling and Mr. Bonner.
Quintet for Piano, Oboe, Clarinette, Horn and Bassoon, Op. 16, in E flat.....Beethoven.
Messrs. Bonner &c.

THIRD CONCERT, JAN. 12, 1875.

- Quintet for Piano, 2 Violins, Viola and 'Cello, Op. 156, in G.....Hiller.
Mr. Bonner and Beethoven Quintette Club.
Drei Phantasietuecke for Piano and Viola, Op. 43, [new].....Reinecke.
Messrs. Bonner and Heindl.
Quintet for 2 Violins, 2 Violas and 'Cello, Op. 8, [new].....Gade.
Beethoven Quintette Club.
Sonata, Violin and Piano, Op. 8 [new].....Grieg.
Messrs. Bonner and Allen.
Quartet, 2 Violins, Viola and 'Cello, No. 77 in G. (Austrian Hymn).....Haydn.

FOURTH CONCERT, FEB. 2, 1875.

- Quintet, 2 Violins, 2 Violas and 'Cello, Op. 87, in B flat.....Mendelssohn.
Beethoven Quintette Club.
Sonata, Piano and Violin, No. 1, B minor.....Bach.
Messrs. Bonner and Mullaly.
Sonata quasi una Fantasia, Piano, Op. 27, No. 2, C sharp minor.....Beethoven.
Mr. R. Bonner.
Poco Adagio, Cantabile, 2 Violins, Viola and 'Cello, 7th Quartet, [by request].....Haydn.
Quintet, strings, Op. 29, in C.....Beethoven.
Beethoven Quintette Club.
Introduction et Polonaise Brillante, Piano and 'Cello, Op. 3.....Chopin.
Messrs. Bonner and Fries.
Quartet, Piano, Violin, Viola and 'Cello.....Weber.
(Omitted—Mr. Bonner not feeling well enough to play it—everything in which he took part was played without rehearsal.)
Mr. August Fries came as substitute for Mr. Allen, who was snowed up in Halifax.

Through the energy of Mr. Kelly, Theo. Thomas has given a series of five Symphony Concerts, thus affording us an opportunity of hearing some great orchestral music.

The following are the programmes:

FIRST CONCERT, NOV. 13, 1874.

- Overture, Consecration of the House.....Beethoven.
Aria, "Parto, ma tu ben mio," Clem. di Tito, Mozart.
Clarinet obligato.....N. Kayser.
Miss E. Cranch.
Symphony, No. 1, C minor, Op. 5.....Gade.
Ballet Music—Prophet.....Meyerbeer.
Fantasia Caprice, Op. 11.....Vieuxtemps.
Cavatina, "Di tanti palpiti," Tancredi.....Rossini.
Miss Cranch.
Nouvelle Meditation [new].....Gounod.
Introduction,
Nuptial Chorus, } 3rd act Lohengrin.....Wagner.
March,

SECOND CONCERT, DEC. 4, 1874.

- Symphony, No. 1, in B flat, Op. 38.....Schumann.
Aria, "Che farò senza Enridice" Orfeo.....Gluck.
Miss Cranch.
Concerto—Piano and Orchestra, Op. 135.....Raff.
Madame M. Schiller.
Overture, Triumphant [Russian National airs].....Rubinstein.
Aria, "Voi che sapete," Nozze di Figaro.....Mozart.
Tema con Variazioni, Quartet in D minor.....Schubert.
Grande Polonaise, E flat, Op. 22.....Chopin.
Mme. Schiller.
Overture, Tannhäuser.....Wagner.

THIRD CONCERT, DEC. 29, 1874.

- Suite, B minor.....Bach.
Songs. a. Spirit Song.....Haydn.
b. In Springtime.....Fesca.
Mrs. H. M. Smith.
Symphony, No. 7 in A.....Beethoven.
Concerto—Piano, Op. 16.....Grieg.
Mr. F. Boscovitz.
Serenade, In thy Dreams.....Buck.
Mrs. Smith.
Scherzo, Reformation Symphony.....Mendelssohn.
Huldigungs-Marsch.....Wagner.

FOURTH CONCERT, JAN. 22, 1875.

- Prelude, Chorale, Fugue.....Bach.
Chorale composed and the whole adapted for orchestra by J. J. Abert.
Aria, Sonnambula.....Bellini.
Miss Z. McQuesten.
Symphony, A minor [Scotch].....Mendelssohn.
Overture, Leonore, No. 3.....Beethoven.
Aria, Mignon.....A. Thomas.
Miss McQuesten.
Ave Maria—1st prelude of Bach.....Gounod.
Overture, Festival, Op. 57.....Lassen.

FIFTH CONCERT, FEB. 19, 1875.

- Symphony, No. 5, Lenore.....Raff.
Polonaise Brillante, Op. 72.....Weber.
Instrumented by Liszt.
Mme. Schiller.
Overture, William Tell.....Rossini.
Traumerel.....Schumann.
Piano Solo, Transcription, Prophet.....Meyerbeer.
Skating Scene.
Mme. Schiller.
Ballet, Rienzi.....Wagner.
a. Procession of Roman Warriors.
b. Dance of Warriors.
c. Combat of Gladiators.
d. Procession of Maidens.
e. Festival Dances.

Of these the second and third seemed the best. The writer did not hear the fourth. The Symphony in the fifth seemed vague, and the concert as a

whole the poorest of the series. Is it not at least questionable in a city like Providence, where but few, at the most, of the acknowledged works of great masters have been heard, to perform those works which are not as yet generally acknowledged as great and worthy to be placed on a level with the Symphonies by Schumann or Beethoven? In Boston and New York it may be different. They have heard nearly all the standard works and can perhaps afford to step aside from the strait path now and then. However, we are very glad to have heard so much that is unquestionable, and are greatly indebted to the enterprising gentlemen who have so kindly furnished us the means for study and enjoyment.

A. G. L.

NEW YORK, MARCH 15. The programme of the fourth Philharmonic Concert at the Academy of Music, Feb. 20, contained a symphony by Spohr, No. 3, in C minor, op. 78, performed for the first time by this society. It is divided as follows: 1. Andante et allegro; 2. Larghetto; 3. Scherzo; 4. Finale, Allegro.

The work was interpreted with tolerable clearness, the best playing being done in the *Larghetto*, which is the most pleasing part of the composition. The music is scholarly and is the work of a skilful and painstaking musician, but not a man of great genius. The other orchestral numbers were: Weber's overture, "Ruler of Spirits," and the Poème Symphonique, "Tasso; Lamento e Trionfo," in which Liszt represents in his art the story which Goethe and Byron embodied in theirs. A *Fest Overture* by Lassen was placed at the end of the programme. The audience seemed pleased with this selection, which was nothing more than a popular tune arranged for full orchestra. A piece taken at random from the repertory of Paul Falk's garden, or the negro minstrels, would be quite as appropriate for the occasion. The overture is numbered op. 51; from which we are reluctantly led to conclude that the world is afflicted with more trash from the same source.

The society departed from its usual course in the selection of soloists, and actually engaged performers of acknowledged merit. Mr. S. B. Mills, the pianist, made on this occasion his third public appearance since the severe accident which he met with last year. It is gratifying to state that he plays as well as ever, notwithstanding his long period of enforced idleness. He was received with enthusiasm, and gave a splendid rendering of Schumann's noble pianoforte Concerto in A minor, op. 54. The other soloist was Mr. F. Berguer, who is always welcome in our concert-rooms. He played, with exquisite tenderness and purity of tone, the familiar adagio, op. 38, for Violoncello, by Bargiel.

The following pieces are in rehearsal for the next Concert, March 20:

- Symphony, No. 6.....Mozart.
Overture: "Flying Dutchman".....Wagner.
Symphony, No. 3, A minor.....Mendelssohn.
Overture: "Leonora," No. 3.....Beethoven.

Next on the Concert list is the fifth Symphony Soirée given by Theo. Thomas at Steinway Hall, on Saturday evening, March 6, with the following programme:

- Symphony, in G major, "Oxford," [first time].....Haydn.
Sinfonia,
Recitative, "Awake, Saturnia," } "Semele," 2d act.
Aria, "Hence, hence," }.....Handel.
Miss Anna Drasdil.
Overture, "Leonora," No. 2.....Beethoven.
Dramatic Symphony No. 4, D minor, Op. 95, [new].....Rubinstein.
1. Lento—Allegro moderato. 2. Presto—Allegro non troppo. 3. Adagio. 4. Largo—Allegro con fuoco.

The "Oxford" Symphony is a thoroughly fresh and delightful composition. No better example of Haydn's genius could be offered. This symphony was long performed without the parts for trumpets

and violoncellos; but it is now commonly given in its complete form. In substituting the *Leonora* overture No. 2 for the No. 3, which he usually plays, Mr. Thomas gave his audience an opportunity to compare the two compositions which are so nearly alike, and note their points of difference. All the excellent qualities for which the Thomas orchestra is distinguished were strikingly displayed in their performance of this piece.

Miss Drasil sang Handel's recitative and air with feeling and good taste; but her voice was pitched a little below the orchestra.

The great feature of the programme was Rubinstein's new dramatic Symphony, recently produced I believe in Berlin. The *Tribune* gives an elaborate analysis of this work, which is cleverly burlesqued by another paper. For myself, having heard the Symphony but once, I can give no description of it whatever; but if I have an opportunity of hearing it several hundred times I shall then be able to say whether I think I am going to like it or not.

At a Thomas matinée in Steinway Hall, last Saturday, the following programme was given:

Symphony No. 3, F major, "Im Walde".....Raff.
Concerto for piano in E flat, No. 5.....Beethoven.
Mme. Madeline Schiller.
Hungarian Dances.....Brahms.
1. Allegro molto. 2. Allegretto. 3. Allegro
con spirito.
Romance, "Wie Todesahnung," from "Tannhäuser".....Wagner.
Mr. Franz Remmert.
Rondo brillante.....Weber.
Mme. Madeline Schiller.
Wotans Abschied, Feuerzauber, from the "Wal-
küre".....Wagner.
The vocal part by Mr. Franz Remmert.

The Thomas orchestra at the Fifth concert of the Brooklyn Philharmonic society, on the evening of the same day, performed the following excellent bill:

Symphony—"Oxford" (first time).....Haydn.
Aria—"Batti, batti," from "Don Giovanni".....Mozart.
Miss Annie Louise Cary.
Chaconne.....J. S. Bach.
Adapted for orchestra by Joachim Raff.
Overture—"Bride of Messina".....Schumann.
Aria—"Pietà, pietà," from "Le Prophète".....Meyerbeer.
Miss Annie Louise Cary.
Symphony No. 6, "Pastoral".....Beethoven.
A. A. C.

Dwight's Journal of Music.

BOSTON, MAR. 20, 1875.

Concerts.

The ninth, and last but one, of the HARVARD SYMPHONY CONCERTS came with the great snow storm of the season, March 4, and of course many were obliged to lose it. (Four of the nine days thus far have been stormy.) But no concert in the series seems to have been more enjoyed; at all events no one has called forth so much praise both of the matter and the manner of performance. And this in spite of the fact that it offered not a single "new" thing; people were content with sterling representative works of three great composers, besides one who in his best days has written some things worthy to figure in the same programme with them. From the temper of our musical Athenian crowd of late, we were not without fear lest this programme should be voted dull, "old foggy," hacknied and behind the times; but happily it did not prove so; some of the least partial of our public censors partook of the feast plainly with a genial appetite, and had the happiness for once of coming away in an altogether eulogistic frame of mind, praising the bill of fare, praising the solo artists, praising the orchestra—even a Boston orchestra—without stint. We do not know whether they played much better than they have often played before, but we cheerfully admit that they played well,—so well, that the music, in its power

and beauty, in its many moods and motives, spoke for itself, and each fine creation seemed as new and fresh as ever.

The Concert began with a good old-fashioned Haydn Symphony;—not the less good because old-fashioned; or rather only out of fashion, in the sense of being altogether above and independent of fashion; ideal and essential music, with a perennial life in it, whatever the cut of its garments. This Symphony in E flat,—one of the twelve composed for Salomon in London (No. 1 in the Breitkopf and Härtel edition), is one of the largest and the best of Haydn's, and many years ago (say 20 or 30) was as familiar as any of them here in Boston; but of late years we have heard it only once, year before last in these same concerts. It is the one which begins with a roll of the tympani, followed by a musing soliloquy down in the deep tones of the bassoon and double basses, leading in the short *Adagio*, the prelude to the light, playful, dainty theme of the *Allegro*, which is exquisitely developed. But the most interesting portion is the *Andante*, with its pensive, and yet buoyant, pregnant theme, and its rich series of masterly variations, each bringing fresh surprise and fascination, though the original outline is never lost. In the strong *fortissimo* variations we feel that Haydn could produce a great sonority without the aid of modern tubas and trombones. The *Minuet* and quick *Finale* are equally genial and charming in their way, which is the usual way of Haydn. To hear such music is to find rest and sweet refreshment for the weary spirit. We overheard a yet young member of the audience remark that "he believed he was growing old, because he actually found himself enjoying Haydn's music!" This was said, no doubt, in allusion to a common experience among veteran concert-goers, who say: "The older we grow, after being carried away in turn by many masters and by many kinds of music, the more delighted are we to come back to Father Haydn; it is like coming back to Nature, and to Spring, and youth's fresh impressions and ideals, and with a clearer perception than we could have had at first, that at the same time this is all consummate Art."

The old Symphony was followed by perhaps the most familiar of all Pianoforte Concertos, the one which has been played in public by nearly every pianist, and which the legions of Conservatory girls all know by heart,—the G-minor of Mendelssohn; but in these concerts it had been given only once before, nor is it so often heard of late with orchestra as it deserves. When so heard, and when so well played as it was this time by Mr. J. C. D. PARKER, it is a very beautiful, effective, satisfying composition, one of the finest instances of Mendelssohn's creative genius in its full prime. It was remarked on all hands that Mr. Parker played with uncommon life and spirit, as well as with fine precision and clear outline, and artistic shading. It was an excellent interpretation, lacking nothing but a little more of physical weight and strength in the trying *vivace* movement of the *Finale*.

As a tribute to the memory of the leading English composer, Sir WILLIAM STERNDALE BENNETT, who died upon the 1st of February, the first of his two earliest and loveliest Overtures, "The Naiads" (op. 15), was performed. It might have been the second one, "The Wood Nymph," but for the reason that that was given last year. Certainly these two overtures must rank as by far the most poetic, delicate, original productions of his life; whatever good things he has since given to the world, they have not come up to the promise of these. The "Naiads" is a difficult piece, but it had been carefully rehearsed, and it was played *con amore*, and made a beautiful impression.

Of Part second the principal number was the no-

ble Violin Concerto, in D, of Beethoven,—only the first movement, after all!—which, to be sure, may well pass for a full feast in itself, and yet we must own to disappointment that we could not be allowed for once to hear Beethoven's entire work, with the beautiful *Larghetto* and the *Rondo*, as well as the difficult and wonderful *Allegro*. But somehow the virtuosos of the violin, the world over, with the single exception of Joachim, seem to be singularly shy of playing the whole work. Mr. LISTEMANN had given us a hope of it, but in the end, doubtless for good reasons of his own, submitted to the general example. His execution was in the highest degree finished, clear, and in short masterly; if anything, perhaps a little overstudied, so that the means seemed sometimes to claim more attention than the meaning; but on the whole he did acquit himself superbly in the interpretation of a most important and most trying work. His rendering of the *Cadenza* by Vieuxtemps (hardly a true offshoot from Beethoven) was a marvel of technical virtuosity. The orchestral work, too, did great credit to Mr. ZERRAHN's careful training.—The concert ended with the War March of Priests from Mendelssohn's "Athalie."

Of the tenth and last concert of this tenth season we must reserve our notice till next time. But we are happy to be able to state that, in compliance with the very general request, the Association will give an evening concert, Wednesday, April 14, when Schumann's *Paraisie and the Peri* will be repeated by THE CECILIA.

THEODORE THOMAS'S "GRAND WAGNER CONCERT," (Wednesday evening, March 10) was successful in attracting a great audience, eliciting frequent and long applause, and sending not a few away well satisfied with "the reformer and most prominent musician of the day." Doubtless there were quite as many present who simply wondered and were puzzled to know what to think, dazzled perhaps for the moment, but going home with no new love implanted in their hearts; and many who, if they confessed the honest truth, would say that they were bored, and found the general impression of the music feverish, restless and monotonous. Nor must it be entirely charged to Wagner; for by his own theory the stage, and the dramatic whole, are necessary to the right appreciation of every one of his productions; and to string together an unconnected series of orchestral transcriptions, even with now and then a vocal solo, of extracts from his works in the mere order of their date of composition, is hardly fair to him, whether one believe in him or not; he might say, save me from my friends!

Of course there was everything that brilliant and effective instrumentation and performance could do to reflect lustre upon each several piece of music. The Overture to "The Phantom Ship" (Flying Dutchman), composed 1841-42, for the most part raucous, wild and stormy, but relieved by one or two melodic episodes out of the opera (which, as we remember its impression on us in Vienna, years ago, was somewhat in the vein of Marschner and the followers of Weber), was perhaps as good as anything to open the ball with; that to "Rienzi," however, would have been still noisier. With *Tannhäuser* (1844-45) appeared symptoms of the new departure, or the first foreshine of the "Future." Of this were given, first the Romance of Wolfram (baritone), the hymn to the "Evening Star," which was sung by Mr. REMMERTZ, in a rich, even, noble voice, so finely that it had to be repeated; and then the Bacchanale, written for the Paris Grand Opera House in 1861, which is a new version and expansion of the wild, sensuous, intoxicating Venusberg music in the Overture; it is a marvellous thing in its way, but the way not particularly edifying;

this wild tumult of the senses is not the best thing music can imagine. In *Lohengrin* (1847-49) we have fancied that we found the nearest thing to beauty and nobility (dramatically if not musically) that we could ever hope to find in Wagner; of course his zealous proselytes think otherwise. The Introduction to this opera is to our mind one of the most satisfactory and most suggestive pieces of his pure orchestral writing, and with such an orchestra it sounded as it did not when the Opera was given here.

Selections from "Die Walküre" came next. This is dated 1854-55, but was first performed in Munich in 1870. It forms the second number of the Trilogy "The Ring of the Niebelungen," for which the theatre at Bayreuth has been so long making ready. Here we may presume the "great reformer" has definitively left the shores and narrow channels of the old, and spread full sail on the broad ocean of his new theory. The first of the specimens had not been given here before; it was the *Liedeslied* (love song) of Siegmund, from the first act, a glowing, rapturous song about the winter storms yielding to Spring, and the mystical oneness of Spring and Love. Not precisely a melody, it is somewhat melodious, something between melody and recitative, and fervent, tender, full of longing; but the orchestral accompaniment robs it of all repose, being a restless series of surprises, which by their very frequency become monotonous and lose their hold upon the drowsy apprehension. It was sung with great fervor, in a rich, sweet, manly tenor voice, by Mr. Bischoff, and encored. But we suspend judgment until we hear the opera,—should Bayreuth ever come to us, and come too not with trumpet challenge as church militant, but in a simple, undesigning way, as Handel and Beethoven came. The *Ritt der Walküren*, fierce, scouring ride of the beautiful and fateful sisters over the battle field, this orchestra had given here before; it is exciting, but about the most tumultuous, extravagant, untuneful tone-blast which we ever heard called music. But as we live down below here with the humans, how can we tell anything about it unless we have the Trilogy and Bayreuth to make us more at home in the cloud realms of Odin and his shadowy host? Of "Wotan's Farewell" and the "Magic Fire Scene," we have spoken before.

And now comes "Tristan and Isolde," that Introduction and Finale which we have tried so many times to like, because so much applauded, but in vain. This time we listened with as close attention as we could command, giving good heed to the description, or interpretation, printed on the programme, from which we inferred that the two parts, separated by a pause, were taken from the opening and from the final denouement of the drama. In the first we were to hear the "sigh of ceaseless longing, from the tenderest thrill to the fiercest outburst of the consciousness of a hopeless love,"—"a fruitless struggle against the tide of passion, until sinking back powerless upon itself, it seems to be extinguished in death." That for the Introduction; for the Finale "transfiguration in death," "rapturous fulfilment," "eternal union, measureless, unfettered," etc., etc. Well then, it was some comfort, listening through the dreary, long, monotonous chromatic wail of the first part, until it died out at last into silence, to anticipate the "rapture" and the glorious uplifting (during which we must have slept in former hearings), of the day that was to follow after such a long and sleepless night. But, so far as our dull sense could apprehend, the second part was almost entirely and essentially of the same motive, same expression as the first! Still the prolonged chromatic wail! The "ardent longing" prolonged into eternity, if that be what is meant by "rapturous fulfilment!" We must submit to fate and be resigned to our exclusion from the blissful sphere of those who find the whole thing "beautiful," "poetic," "exquisite" and what not.

The last selections were from the "Meistersinger" (1862-64). First the Introduction to the third act, followed by the Prize Song of Walther,—genius versus pedantry and old school. In the instrumental prelude we were to recognize "a quiet, bright, old-fashioned German midsummer Sunday," "day of the great festival," and we were to see "Hans Sachs, in a great arm-chair, reading a huge folio, with the morning sun streaming over him." Perhaps some saw it, others felt it, others only heard it, others were none the wiser for the hearing. The Prize

Song, sung with enthusiasm and with much effect by Mr. Bischoff, is glowing fresh, melodious, and rises to a rapturous effective climax at the idea of a final mystical identity (to be achieved, no doubt, through the Bayreuthian triumph) between human Love and Art, between the minstrel's mistress Eva and his Muse, between "*Parnass und Paradies!*" It was certainly one of the most enjoyable of the Wagner specimens yet offered us, although you are still hampered by that same old nightmare of unprogressive restlessness in the orchestral accompaniment.—Finally the hard, harsh, wilfully dry, prosaic Overture, which has been given here before,—too true a "take-off," if that be its meaning, of the old school pedantry of music.

And so we may briefly sum up the general impression of the whole, in spite of all the skill, the splendor, the startling effects, and the variety of power, displayed in such a cumulative programme. First, an utter absence of repose (such as we commonly reckon one of the prime attributes of all true Art,) a ceaseless restlessness, producing finally a feeling as of being kept awake all night. Secondly, as the natural consequence, a great sense of sameness and monotony, perpetual surprises and fresh starts defeating their own end. Thirdly, as one secret of it all perhaps, the absence, in the internal structure of the music, of anything like development,—extreme elaboration, but without unfolding from a theme as from a germ; a going on and on, but without "growing to a conclusion."

In his Matinée of the next day Mr. Thomas gave one of his best programmes. Beethoven's Seventh Symphony was splendidly executed, but gained no dignity or grandeur from the exaggerated tempo of the quick movements; that he has an orchestra which can play them so, and yet play them smoothly, clearly, is no true ground for doing it; can we fancy what Beethoven would have thought? Schubert's religious and majestic song, "*Die Allmacht*," in praise of the Almighty, was impressively delivered by Mr. Bischoff, some one having furnished it with orchestral accompaniment. One of the most interesting features of these concerts lately was the *Oetel* by Mendelssohn, an early work, but one of his most masterly and genial, which used to be played here in its original form, with eight stringed instruments, by the Mendelssohn Quintette Club, but has since been a sealed book to us for many years. It was now given by all the strings, which enriched the ensemble very much, and brought out the full beauty of the four movements. The slow movement and the Scherzo are particularly beautiful and imaginative.

Three *Dances Allemandes* by Bargiel were quite fresh and enlivening. Mr. Bischoff, singing in Italian, appeared to still better advantage in the Aria from "William Tell." The pretty *pianissimo* coquetting with Schumann's "Träumerei" was endured "by request." A light and rather pleasant Overture by Reinecke closed the entertainment. It was called "An Adventure of Handel," what adventure we were left to guess, but it evidently had something to do with "The Harmonious Blacksmith."

The third Historical Concert of Messrs. BOSCOVITZ and OSOON is postponed from March 26 (Good Friday) to the Friday following.—The HANDEL and HAYDN SOCIETY fall back on the *Creation* for their Easter Sunday Oratorio, 28th, Mme. JENNY VAN ZANDT as the leading Soprano.—Mr. PECK announces his Annual Benefit Concert for April 5; he will have Mme. Van Zandt, Miss Annie Cary, Messrs. Castle and Carlton of the Kellogg Opera, Mme. Schiller as pianist, and the Thomas Orchestra of course.—"Paradise and the Peri" again, April 14th, in the evening.

Music Abroad.

PARIS. M. Charles Lamoureux continues his enthusiastic labors in the cause of Bach's and Handel's oratorios, &c. By last accounts he was engaged in the rehearsal of *Alexander's Feast*.

No less than four distinct series of Symphony Concerts have been going on this season.—M. Paderloup's *Concert Populaire* of Feb. 14, had for programme: Symphony in B flat, Beethoven; Gavotte (1720), J. S. Bach; Scenes Dramatiques, d'après Shakespeare, by Massenet; Piano Concerto in G-minor, Saint-Saëns, played by Alfred Jaell; Andante and Finale from the 29th Symphony of Haydn.—

Feb. 21, Beethoven's "Egmont" music; Adagio of Mozart's G-minor Quintet (by all the strings); Schumann's B-flat Symphony; Entr'acte from "La Colombe," Gounod; MS. Concerto for violoncello, composed and played by F. Servais, professor in the Brussels Conservatoire; Overture to "Les Francs-Juges," Berlioz.—Feb. 28, Symphony, "Im Walde," Raff; Air de Ballet from *Dardanus*, Rameau; Beethoven's *Septuor* (all the strings); the trumpet Aria from Handel's *Samson*, by Mme. Carlotta Patti; Orchestral Suite, by E. Guiraud.

The *Société des Concerts* of the Conservatoire gave, Feb. 21,—Symphony in B flat, Beethoven; Chorus from Handel's *Saul*; "L'Arlesienne" by G. Bizet (Prelude, Minuet, Adagietto, and Carillon); Rec. and Air from Mendelssohn's *Elijah*, sung by M. Bouhy; third Concerto for violoncello, composed and executed by Ch. Davidoff; "Le Chanteur des Bois," unaccompanied chorus, Mendelssohn; Overture to "Euryanthe," Weber. M. Deldevez conducted.

At the *Concert du Châtelet*, Feb. 14, G-minor Symphony, Mozart; Adagio Cantabile (1st hearing) by M. L. Farrenc, professor in the Conservatoire; *Symphonie Espagnole*, for principal Violin and Orchestra, by E. Lalo, played by M. Sarasate; Fragment of Beethoven's *Septuor*; Carnival (No. 4) from Suite by Guiraud.—Feb. 21, Schumann's B-flat Symphony; Prelude, by Paladilhe; Concerto for Piano, in D minor, Rubinstein, played by M. L. Diémer; Symphonic Sketch, by Mme. de Grandval; "Un Bal," from Berlioz's *Symphonie Fantastique*; Mendelssohn's "Midsummer Night's Dream" music. Conductor, M. E. Colonne.

A goodly number of musicians (says *Le Ménestrel*) shared the grief of the painters at the funeral of the great landscape artist Corot. The *Pie Jesu*, sung in a masterly manner by Faure, had been borrowed by M. Elwart from the Allegretto of Beethoven's seventh Symphony, Corot having expressed the desire that this sublime page should be interpreted at his funeral mass.

LEIPZIG. A correspondent of the *London Musical Times* (March 1,) writes:

The Musical Season at Leipzig is now drawing to a close, the seventeenth of the twenty Gewandhaus Concerts having already taken place. Reviewing the various events which have occurred this winter, we must specially mention the production of Kapellmeister Reinecke's second Symphony. Himself a master of world-accepted reputation, it is not to be wondered at that in this work we find a thoughtful and truthful manifestation of genuine art. While fresh and original, it contains nothing forced or strained, either in form or treatment; it is a work which deserves a long life; and although the hyper-critical Gewandhaus audience gave it a somewhat cold reception, we cannot altogether accept their verdict on the merits of so great a work. Leipzig may be said to be musically sated as no other town in the world is. For the last century, it has been the centre of music; it was the field of Bach's labors, the town of Mendelssohn's triumphs; and having heard, in many cases from their first productions, the masterpieces of our greatest musicians, many times as year after year rolled by, the art-loving populace has become so critical, that in many cases its powers of judging are over-strained, and its adoration for the old makes it unable to give a place to the new, be it never so worthy. That this audience can give such complete praise by its great applause to a Ball Suite by Franz Lachner, and can show no signs of favor to a Symphony by a composer of such eminence as Reinecke, is but a sure proof of this over-critical state.

At the 16th Concert a new Serenade, by Jadassohn (in E flat, No. 2), was performed, which likewise was of great merit. It opens with an Allegro movement, admirably scored, though rather short, which, without pause, leads into the Andante—a movement of considerable beauty; then follows the Scherzo, opening with an unison passage for strings, which leads at length into the second part, where the flutes enter in eccentric movement. The final movement, in a somewhat martial style brings the composition to a successful conclusion.

Of other novelties we may mention two movements of the Mass in E flat by Professor Richter, Cantor of the Thomas School.

Of the various artists who have appeared at the concerts we may mention Herr Joachim, whose special contribution was Spohr's Concerto.

On Feb. 15th and 19th Herr Anton Rubinstein gave two concerts here. The first consisted entirely of his own compositions, including the Concerto in E flat, No. 5, a dramatic Symphony in D minor, and five small pianoforte pieces. His second concert was a Piano-forte Recital, in which he brought forward a selection of masterpieces from Bach and Handel to Mendelssohn and Schumann. Both concerts gave great satisfaction, especially the second.

The work for production on Good Friday at the Thomas Church has been changed from Bach's "Matthew Passion" to Handel's "Meiah."

Those of our readers who have themselves been students in Leipzig will hear with regret of the death of "Old Quasdorf," Mendelssohn's faithful servant, who was also

for thirty years Castellan at the Conservatorium. To all who knew how well and cheerfully he performed his duties no word in his praise is needless. The respect shown at his funeral evinced how highly he was held in the estimation of all.

A society has recently been formed here for the special purpose of bringing out some of the least known of the Church Cantatas by Sebastian Bach. The first concert was given (rather prematurely, according to the *Signale*, as regards rehearsal) on the 23d of January in the old Thomaskirche, where Bach was Cantor. The Conductor was Kapellmeister Volkland; the leading singers: Frau Gutzschbach, soprano, Amalie Joachim, alto, and Herren Pielke and Röss (of the Leipzig Opera), tenor and bass; the orchestra was that of the Gewandhaus. Three Cantatas were performed, namely: "Christ lag in Todesbanden," "Wer da glaubet und getauft wird," and "Lobet Gott in seinen Reichen," besides the Alto Aria (not unknown here in Boston) "Wohl euch" (Well done, ye good and faithful, &c.)

COLOGNE. On the 3rd and 4th of April next will be celebrated a two-fold jubilee, namely: the 25th anniversary of the foundation of the Conservatory of Music—at first called the Rhenish School of Music—and of the uninterrupted connection with it, as director, of Dr. Ferdinand Hiller. A brilliant concert will be given at the Gürzenich in honor of the double event.

Speaking of the Gürzenich Concerts, a correspondent of the Berlin *Echo* says:—

"Of more interesting programmes than those of the present season these concerts have not boasted for a long time, or, perhaps, ever; not one of the performances passed by—and there were seven—at which, besides, of course, due attention being paid to the valuable productions of the older masters, one, or even more compositions of quite recent date did not figure among the pieces executed. Here are the names of the composers thus favored: Volkmann, Brahms, Lalo, Svendsen, Benedict, Grieg, Liszt, Jensen, Rheinberger, and Wagner. Even this short list says, at any rate, something for a town like Cologne, where, not so very many years ago, people could not make up their minds to believe that musicians over the hills and far away could do something, and that by no means so bad, in the way of composition. Whether this satisfactory advance merits, however, enthusiastic praise, or ought simply to be regarded as a matter of duty, is a question for our readers to decide. To mention in detail everything brought forward at the concerts would probably be wearisome. We will select, therefore, the works which imprinted themselves most vividly on our recollection. They are the Symphony in D major by Svendsen; the 'Schicksalslied' by Brahms; the 'Fest-Overture' by Volkmann; the Overture to *Die Sieben Raben*, by Rheinberger; the Violin Concerto by Lalo; the Pianoforte Concerto, by Ed. V. Grieg; the grand Symphonic Orchestral Work—called only an Overture in the programme—by G. Jensen (a teacher at the Cologne Conservatory), and the G-minor Symphony, an especially fresh and pleasing production, by Benedict of London. Hiller, our Kapellmeister, did not, of course, completely forget himself; he contributed to the first, the second, the sixth, and, also, to the eighth concert. As belonging to the section above mentioned of 'the valuable productions of the older masters,' we will cite Beethoven's third and fifth Symphonies, and his overture to *Coriolan*; Gade's Symphony in B flat major, and Schumann's, the Symphony surnamed 'the Rhenish,' in E flat; the grand Mass in D minor by Cherubini; and Overtures by Mozart and Weber. The series of soloists was undisturbed by any failure, special approbation falling to Wilhelmj, Japha, Wieniawski (violin); Kwast, teacher at the Cologne Conservatory, an artist still young but of great promise, Brassin, from Brussels (piano-forte); Milles, Orgéni, Regan, Radecke, Herreu G. Henschel and Schüttky (vocalists)."

London.

THE directors of the Philharmonic Society announce that, in addition to the more generally known works of Beethoven, Haydn, Mozart, Mendelssohn, Spohr, W. S. Bennett, &c., &c., the following important compositions will be included in the programmes during the following season:—

Symphony, "Im Walde" [first time in England.]	J. Raff.
Suite in D [first time]	Lachner.
Symphony [first time in England]	Rubinstein.
Variations on a Theme by Haydn [first time.]	Brahms.
Choral Symphony, No. 9	Beethoven.

The Seasons	Spohr.
Symphony in B flat	Schumann.
Overture, "Die Braut von Messina" [first time.]	Schumann.
Overture, "Fierrabras"	Schubert.
Introduction, "Tristan and Isolde" [first time.]	Wagner.
Huldigungs Marsch [first time]	Wagner.
Overture, "Les Abencerrages"	Cherubini.
Overture, "Zweikampf" [first time]	Spohr.
Choral Works, The Choral Fantasia, "Calm Sea and Prosperous Voyage"	Beethoven.
Festival Overture	Benedict.
Music to the "Tempest"	Sullivan.

ROYAL ALBERT HALL CONCERTS. During Passion Week Bach's *St. Matthew Passion* will be given three times, and the *Messiah* once. Of recent performances the *Musical Times* says:

Amongst the interesting compositions given during the past month. Herr Hégar's Violin Concerto, performed by Herr Wilhelmj, claims the first notice. It is a work well worthy of a master, although its composer is, we believe, still a pupil at the Leipzig Conservatoire. Apart from its merit in an artistic point of view, it is an excellent vehicle for the display of the legitimate powers of the instrument; and rendered as it was throughout by Herr Wilhelmj, its success with the audience (even with the most critical portion of it) was most decisive. Paganini's Concerto in D has also been played by the same artist, its enormous difficulties being vanquished with the utmost ease. The orchestral concerts have displayed the powers of the band to the best advantage. Mendelssohn's 'Italian Symphony,' Auber's "Exhibition Overture," the late Sir Sterndale Bennett's Overture, "Paradise and the Peri," and many other works of acknowledged excellence having been given with much effect, under the able direction of Mr. Barnby, who has conducted all the concerts. Madlle Levier, Madame Patey, Miss Antoinette Sterling, Miss Annie Sinclair, Mr. W. H. Cummings, Mr. Whitney, Herr Werrenrath, &c., have attracted large audiences at the ballet concerts, which appear to be now firmly established in public favor. The Ash Wednesday performance of the "Messiah" was numerously attended and thoroughly successful, the choruses being given with even more than the usual precision and effect. On the 23rd ult. Mendelssohn's "Elijah" was given, the principal vocalists being Madame Marie Roze, Miss Anna Williams, Miss Dones, Miss Antoinette Sterling, Messrs. Bentham, Montem Smith, Kenningham, Horscroft, Stanley Smith, and Whitney. The choruses were most effectively rendered by the Royal Albert Hall Choral Society. Dr. Stainer presided at the organ, and the performance was, as usual, conducted by Mr. Barnby.

CRYSTAL PALACE. The announcement of Herr Joachim's name in the programme of the concert on the 6th ult., for the first time this season, drew a large audience, and his performance of Spohr's 6th Concerto proved that, if possible, he has gained since we last heard him, in all those qualities which have secured for him so high a position in the world of art. Dr. Hans von Bülow has also played with his accustomed success, selecting Moscheles's Concerto in G minor, a work too rarely heard in a concert-room. Lachner's Suite in C, for orchestra, must be again heard before it can be rated according to its merits. Of the four movements, the Gavotte commanded the greatest success; but the writing throughout the work is masterly, the Finale, especially, showing real power in the treatment of the subjects and thorough knowledge of the resources of the orchestra. Amongst the vocalists Madlle. Levier has achieved a decided success, but we must also mention that the artistic singing of such long established favorites as Madame Patey and Mr. E. Lloyd has materially strengthened the programmes during the month.

ST. PETERSBURG.—M. Anton Rubinstein's new opera, *The Demon*, was produced on the 25th of January. There is no overture. The curtain rises on an instrumental introduction, with an invisible chorus of good and of bad spirits. It is night, and a violent storm is raging. The Demon, the prince of evil, is implacably bent on the ruin of innocence, personified in the young Princess Tamara, the betrothed of Ssinodal, an Eastern prince. To the principle of evil is opposed the principle of good, represented by an Angel. Both the Demon and the Angel, at the commencement of the piece, claim entire power over the destinies of the human race. The second scene represents a smiling landscape bathed in sunshine. Tamara appears in the midst of a chorus of maidens, to whom she imparts her hopes. The scene changes again, and exhibits a caravan led by her lover, Ssinodal. A savage horde attacks it, and Ssinodal is killed in the conflict. The second act passes in the palace of Prince Gadal, Tamara's father. Splendid festivities are being celebrated in honor of Ssinodal's arrival. They are interrupted by the intelligence of his death. Tamara, in despair, begs permission of her father to enter a cloister. The third act is consecrated to the operation of Tamara, whom the Angel of Good in vain endeavors to snatch from the grasp of the Demon. Tamara succumbs; but a last prayer saves her, and the Demon flees to the regions below. The libretto, founded on a well-known legend by Lermontoff, is by a Russian poet, Wiskowatoff. This is the composer's seventh opera. The first, *Dmitri Donskoi*, dates from 1849, and was represented here three times; then came *Vengeance* and *The Seven Hunters of Siberia*, never acted. These were succeeded by *Feramos*, *The Sons of the Heath*, and *The Maccabees*, the last of which is now being got up at Berlin and Paris.

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC, Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

The Sea-Side Kirk. 4. Eb to b. Mme. Dolby. 30

"The year was waxing sore and late,
The wind blew o'er the barren hill."

A strange, peculiar, but very effective concert song.

Sunshine after Rain. 3. Ab to e. Gatty. 35

"Who weeps to-day may smile tomorrow,
Sunshine's the brightest after rain!"

A bright, cheery song, and the best part is full of sunshine.

Thine Eyes are like a Dream, Love. Solo or Duet. 4. D to d. Page. 30

"The heart speaks through the eye, love."

A very rich melody, enriched by the varied accompaniment. Perfectly adapted either for one or two voices.

A little Bird flew over the Sea. Autumn Song. 4. F to g. Blumenschein. 35

"I saw my eyes suffused with tears,
And said 'true love no winter fears.'"

Uncommonly spirited and pretty.

Jack and Gill. Song and Cho. 3. F to f. Beg. 30

The good old "Goose" poem, arranged with really a taking melody and stirring chorus. Good thing to stir up a company, juvenile or otherwise.

Darling loved one, dream of me. 3. G to e. Blake. 30

"Loved one, if of me thou'rt dreaming."

A lover's lay, with appropriate music.

'T was in the sunny Rhine Land. (Rhine Maiden). 3. F to f. Smart. 30

"I gazed and gazed my heart away,
In the sunny Rhine Land."

A charming musical description of a pretty maid among the ripened grapes of a Rhenish vineyard.

Jack's Farewell. 3. G minor to f. Molloy. 35

"She said she would be true to me;
Pull away, my boys, yea! ho!"

A hearty sailors song of considerable merit.

Perhaps she's on the Railway. 2. A to f. Hunt. 30

"I only hope her Mormon spouse
Has fifty wives or more."

His wife ran off to join the Mormons. Savage and funny.

Instrumental.

Potpourri. Giroflé-Girofla. 3. Wels. 75

Music of this character is improved by arrangement and combination. A sprightly, taking piece.

Fille de Mme Angot. 4 hands. Fantasia. 4. C. Rummel. 75

A wide-awake affair.

Centennial Chimes. Galop. 3. F. Milliken. 30

Mr. Milliken rings his chimes in good season, but the tune is merry and inspiring.

Brilliant Arrangements. La Jolie Parfumeuse. Waltz. 3. Dufils. 75

Nice French waltzes for jolly dances.

Glass Slipper Waltz. 3. G. Bricher. 30

Has a little of the movement of "Swift as a flash," is smooth, flowing and in good taste.

Spring-time is coming. Waltz. 3. Zikoff. 60

By all means let spring-time come, then; especially if attended with such sweet music.

Beauties of Ruy Blas. By Marchetti.

1. Fantasia Elegante. 4. Buccellotte. 60

That is just what it is;—an elegant Fantasia on favorite airs.

Grace et Coquetterie. Caprice Etude. 4. Ab Boscovitz. 60

Graceful, neat and coquettish melody.

ABBREVIATIONS.—Degrees of difficulty are marked 1 to 7. The key is marked with a capital letter, as C, B flat, &c. A small Roman letter marks the highest note, if on the staff, an italic letter the highest note, if above the staff.

